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CATALOGUE

OF

PAINTINGS AND STUDIES

WORKS OF

ALEXANDER HARRISON

WILLIAM L. DODGE

AND

CHARLES WALTER STETSON

ON EXHIBITION, BEGINNING DECEMBER 11TH

AT THE AMERICAN ART GALLERIES

6 EAST 23D STREET, MADISON SQUARE

EXHIBITION UNDER THE MANAGEMENT OF THE

AMERICAN ART ASSOCIATION

NEW YORK

1890

WILLIAM LEFTWICH DODGE.

WILLIAM LEFTWICH DODGE was born at Liberty, Bedford County, Virginia—now called Bedford City—the 9th of March, 1867. His boyhood was spent in Chicago.

At twelve years of age he started for Munich with his mother, sister, and brother, and there lived one year and six months, then came on to Paris.

In his sixteenth year entered the Beaux Arts.

At the examinations for entering Gérôme's atelier passed No. 1.

After working six months under Gérôme, received a third medal, the Concours d'Atelier of 1886; in 1887 received another third medal, and the same year an honorable mention in drawing at the Cour Ivon.

In 1888 he was awarded the Prix d'Atelier, or first prize.

His "Minnehaha," which was his first picture, was painted in his nineteenth year—1886. Was exhibited in April of the same year at the American Art Galleries, New York, and was awarded a gold medal by the American Art Association.

Mr. Dodge's first envoy to the Salon was a bas-relief of a girl's head.

The painting entitled "David" was painted in 1887, exposed in the Salon of 1888, in the Munich International

Exhibition of 1888, and at the Paris Exposition of 1889, where it received a third medal.

He painted the "Burial of the Minnesink," from Longfellow's poem, in 1888, and exposed it at the Salon of 1889. The Indians he employed to pose for him were brought over by Mexican Joe; he also used Buffalo Bill's Indians. M. Gérôme, also Mr. Brush and Mr. Mosler, kindly loaned Mr. Dodge many of the Indian trappings and other accessories.

"Water-lilies," a girl nude in sunlight, was painted the same year as the "Burial of the Minnesink," and exposed in the Salon of 1889.

Mr. Dodge returned to America in the fall of 1889, and has since made New York his residence.

His last picture is "The Sorrow of Orphée."

CATALOGUE.

Persons desiring to know the price of pictures are requested to apply to salesman in charge, and of attendants at the Desks in Galleries "A," "B," and "E."

GALLERY "A."

WORKS OF WILLIAM L. DODGE.

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1 THE BURIAL OF THE MINNESINK. From Longfellow. Salon of 1889.

"Came winding down beside the wave,
To lay the red chief in his grave."

2 DAVID. Salon of 1888.

Third medal at Paris International Exhibition of 1889.

3 THE DEATH OF MINNEHAHA. From Longfellow's "Hiawatha."

Gold medal by American Art Association in 1887.

For prices apply to salesman in charge.

4 WATER-LILIES. Girl in Sunlight. Paris salon of 1889.

5 GIRL, AFTER THE BATH. Munich Exhibition of 1888.

6 ORPHÉE.

7 MONCEAU PARC. Loaned by Mr. Hildreth.

8 PORTRAIT OF MISS P. Loaned by Judge Pryor.

9 THE STONING OF ST. STEPHEN.

10 EVENING STAR.

11 DECORATION. GREEK DANCE. Sketch.

12 DECORATION FOR PROSCENIUM. Subject, EVENING.

13 DECORATION FOR PROSCENIUM. Subject, EGYPTIAN FATE.

14 SKETCH FOR CEILING.

15 THE LAST OF SUMMER.

" The lands are lit
With all the autumn blaze of golden-rod ;
And everywhere the purple asters nod,
And bend, and wave, and flit."

16 STUDY OF GIRL IN SUNLIGHT.

All paintings except those loaned are for sale.

17 Japanese Girl.

18 Decoration for Proscenium. A vision. Loaned by R. A. Pryor.

19 Etang de Cerney. Loaned by R. A. Pryor.

20 Sarah.

21 La Marée Basse à Etaples.

22 Asena—Head.

23 Old Peasant Woman of Brole.

24 Picket-pin, Chief. Study.

25 Dead Indian.

26 Still Life. Flowers.

27 Head of Little Italian Girl Anna.

28 Head—Ophelia.

29 Portrait of my Father.

30 Study of Man Running. Sunlight.

31 Cascades de Cerney.

32 The Woods of Cerney.

33 Pastel Head. Portrait of Miss P.

For prices apply to salesman in charge.

34 René—Head.

35 Port de Boulogne.

36 Girl in the Parc Monceaux.

37 Worshipping the Nile.

38 St. Germain de Auxleroi Church.

39 Autumn at Cerney.

40 " " "

41 Road in Sunlight.

42 Rocks at Cerney.

43 Sunset.

44 Brixon. Study.

45 Portrait of a Jockey.

46 Sunlight on the Meadow.

47 Road to Cerney.

48 Wood Interior.

49 Orchard at Cerney.

50 Study of Flowers.

51 Mountains at Capon Springs. Loaned by R. J. Pryor.

All paintings except those loaned are for sale.

52 Harvest. Decoration.

53 Indian Head.

54 Early Morning, Capon.

55 " " "

56 Noon, Capon.

57 Moonrise, Capon.

58 Man Lying Down.

59 In the Woods at Capon Springs.

60 La Riverierà Cheffs.

61 Man in Sunlight.

62 Roses. Loaned by R. H. Pryor.

63 Sunset.

64 Etang de Cerney.

65 Soir.

66 Study of Man in Sunlight.

67 Study.

68 Study at Cheffs.

69 On the Sea.

For prices apply to salesman in charge.

ALEXANDER HARRISON.

GALLERY "C"

MILLET'S MASTERPIECE,

"The Angelus."

AT THE CONCLUSION OF THIS EXHIBITION
"THE ANGELUS" WILL BE RETURNED
TO FRANCE.

GALLERY "D."

PAINTINGS AND STUDIES

BY

ALEXANDER HARRISON.

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70 Pastel—Marine.

71 " "

72 Harbor at Concarneau. Oil.

73 Lavoir.

74 River at Grez.

75 Marine.

76 Twilight (Giverny).

77 Village Street.

78 Marine.

79 Low Tide.

For prices apply to salesman in charge.

80 Venice, Night Feast.

81 Nude Study.

82 Marine, Moonlight.

83 Venice, Grand Canal.

84 Church, Brittany.

85 Autumn Woods.

86 Boys Bathing.

87 Nude Study.

88 Twilight Pond.

89 Nude Study.

90 Quaint Concarneau.

91 Green House.

92 Nude Study.

93 Woods, Pont Aven.

94 Bathers. Study.

95 Snow.

96 Harbor, Concarneau.

97 Canal, Venice.

All paintings except those loaned are for sale.

98 Alley, Venice.

99 Girl Bathing.

100 " "

101 Bathers.

102 Marine, Moonlight.

103 Twilight. Study.

104 Boys Bathing.

105 Moonlight (Giverny).

106 Marine.

107 High Road, Light Mist.

108 Boy on the Sands.

109 Cornfield.

110 Vague.

111 Crepuscule.

112 Arcady.

113 Old Castle-Keeper. Loaned by T. de Thulstrup.

114 Still Night. Loaned by John G. Johnson.

For prices apply to salesman in charge.

115 Sunset Glow. Loaned by John G. Johnson.

116 Amber Glow. Loaned by Charles Norman Fay.

117 Road. Loaned by M. Knoedler & Co.

118 Autumn. Loaned by M. Knoedler & Co.

119 Landscape. Loaned by Potter Palmer.

120 Open Sea. Loaned by John G. Johnson.

121 Pastoral Landscape. Loaned by Sumner Draper.

122 Marine. Loaned by M. Knoedler & Co.

123 Evening. Loaned by J. M. Bonham.

124 Moonrise, Newport. Loaned by John G. Johnson.

125 Harbor, Newport. Loaned by John G. Johnson.

126 Marine Pastel. Loaned by Potter Palmer.

127 Autumn. Loaned by M. Knoedler & Co.

128 After Glow. Loaned by M. Knoedler & Co.

129 Light Fog. Loaned by Edward Morrell.

All paintings except those loaned are for sale.

130 Harbor, Newport. Loaned by Edward Morrell.

131 Road, Newport.

132 Naufrages.

133 Marine.

134 Pond.

135 Chateaux en Espagne. Loaned by John G. Johnson.

136 Marée Basse. Loaned by John G. Johnson.

137 Crepuscule. Loaned by George I. Seney.

138 Night. Loaned by M. Knoedler & Co.

139 Roadway, East Hampton. Loaned by M. Knoedler & Co.

140 Gas Works, Newport. Loaned by John G. Johnson.

141 Poacher. Loaned by W. Hamilton Gibson.

142 Surf. Loaned by M. Knoedler & Co.

143 Dark Waters. Loaned by N. Church.

144 Roadway. Loaned by Theodore D. Hurlbut.

145 Last Ray. Loaned by P. A. B. Widner.

146 Marine. Loaned by P. A. B. Widner.

147 Castaway. Loaned by H. W. Robbins.

148 Boulangist.

149 Hoar Frost.

150 Ophelia.

151 Sand Dunes.

152 Sandy Path.

153 Pond.

154 Sandy Path.

155 Pond.

156 Rain, Brittany.

157 Indian Burial.

158 Road, Newport.

159 Pond.

160 Beach, Algiers.

161 Misty Morning.

162 Night Mist.

162*a* Moonrise.

162*b* Marine.

All paintings except those loaned are for sale.

CHARLES WALTER STETSON.

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American Art Association.

Gentlemen : You request matter for a biographical note for the catalogue received this morning, and I hasten to reply.

Very seriously, I do not know what I can possibly tell you beyond birth and parentage, without telling too much. To plunge boldly in, I was born in Tiverton, Rhode Island, on the 25th of March, 1858. My father, the Rev. Joshua A. Stetson, was preaching there at that time. My mother was a daughter of Judge Samuel Steere of Gloucester, R. I., a man of a good deal of local influence. From Tiverton we moved, when I was two or three years old, to Taunton, Mass., where my father was City Missionary during the war of the Rebellion. From there I think we went to nearly all the New England States, as the churches "called." As is customary, they say I began to draw when I was four years old. Indeed, I remember drawing at that time, but it is certain I did not begin to use colors until about 1872, and then only in the most irregular way, as a relief from school work.

In all our wanderings, which were mostly made in the country towns of the different States, I had, to my knowledge, never seen any painting worth mention ; surely, none that

influenced me in any way; but I saw a good many fair engravings, and of those I was very fond. My love of color did not show itself with any degree of force till about 1876, and I am sure the things I did at that time are as bad and crude in coloring as any one could possibly do. They were mostly marines with terrible pink skies, ghastly blue water, and chocolate-colored sand. The next stage was landscape, and I do think I was very devoted to that, for I used to make the most painful studies in black and white, of trees and rocks, after the will of Mr. Ruskin. I suffered a very serious change in 1878, or thereabouts, and, for some reason unexplainable, gave up all my painfully minute studies and my crude coloring, and painted broadly, and with an approach to the tones of my present work. I suppose the fact was, that in 1876 I had made up my mind I must be a painter, and in 1878 I began to understand what a painter's vocation really is. At that time I hired my first studio in this city, and went to work in earnest, repeating the well-worn starvation tale, which caused me to give up the studio, and go back to my father's home for a while. That was followed by a visit to southeastern Connecticut. In 1881 I took another studio, and soon after met my first patrons, Mr. and Mrs. George Vaux Cresson, of Philadelphia. Their appreciation was of very great value, and their visits resulted in commissions of much help to me. They own many of my pictures.

In 1882 I went with Mr. George W. Whitaker to the Maritime Provinces, and on our return had with him an exhibition in this city. It was a flat failure.

Meanwhile I had begun to etch, and some of the plates came to the notice of Mr. Beriah Wall. The result was that he commissioned me to etch the plates for his catalogue issued for his sale in New York. That led to his giving me a still larger commission. I etched, in 1884, thirteen plates about twenty by twenty inches in size, from pictures in his collection. They are said to be very successful. Early in the same year, while I was etching, I made the first exhibition of all my work then in my studio, at the gallery of the Providence Art Club. It was a success, and it called in Mr. Noyes, of Noyes & Blakeslee, who asked me to show the pictures in his gallery in Boston. I refused at first; I was tired of the trouble; but he very kindly offered to attend to the whole affair, so I shipped them, and actually forgot all about them in the interest I was taking in my etching, until I was awakened by a lot of newspaper cuttings and a check. No one was more surprised than I at the success of that experiment. Probably it was a success more because of its novelty than for any other reason; but the pictures were bought by Mr. Martin Brimmer, Mr. Peter Brooks, and others of that character, so I suppose it was not all because of the novelty.

Above all, it made me a number of very valuable friends,

Among others, it sent to me Mr. George E. Tewksbury of Topeka, Kansas, who now owns about forty of my most characteristic pictures.

After that I exhibited very little, but kept on studying, and painting a few portraits, among them Hon. Gilbert F. Robbins, for the city of Providence, Hon. Henry Lippitt, for the State, Hon. Geo. M. Carpenter of the U. S. Court, and E. B. Knight, M.D.

That is about all that I can tell you, my dear sirs, and surely it is enough. You will infer rightly that whatever there may be in my work is my own, be it good or bad. I have seen very few really fine pictures, as I have rarely visited exhibitions in Boston or New York. I have had no instruction whatever, I regret to say. I have never been to Europe. Many of my critics at the time of my first show accused me of imitating the work of many men whose pictures I had never seen. It was a little annoying, but I felt it to be complimentary, on the whole.

I have been accused of caring nothing for form. It is wholly untrue. I care as much for form as for color. I express it in my way—which may not be the way of Paris—as well as I know how. Perhaps I pay more attention to the *form of the whole* than to that of the individual parts, sacrificing the parts wilfully sometimes for the sake of the whole.

Also I have been accused of caring nothing for reality. On the contrary, I believe that the more "ideal" a subject is, and the greater the idea, the more real it should be made to appear.

It is easy to see what standards I have set myself, and I hope I may not be judged unmercifully by them.

This will be the first exhibition I have made in New York, with a single exception, that of the picture called "A Fool's Sermon," in your first "Prize Fund Exhibition." You know how severely that was criticised. There was only one critic who seemed to understand it at all.

Sincerely yours,

CHARLES WALTER STETSON.

FLEUR-DE-LYS,

PROVIDENCE, *November* 25, 1890.

GALLERY "E."

CHARLES WALTER STETSON'S PICTURES.

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163 Eve and Cain.

164 A Mœnad.

165 Portrait of Miss Grace Ellery Channing.

166 Portrait of Miss Katharine Stetson.

167 Portrait of Mrs. W. W. Bailey.

168 In the Bower.

169 Pink Roses.

170 On the Banks of an Arroyo.

171 Portrait of a Magnolia. Life size.

172 An English Girl.

173 A Date-Palm, Twilight, Pasadena.

174 Réne d'Or, Roses in an Alaskan Basket.

175 A Souvenir of Los Angeles.

For prices apply to salesman in charge.

176 Laguna Beach, August Twilight.

177 Adelaide.

178 Lovers.

179 Morning. From my window, Pasadena.

180 Mariposa Lilies.

181 The Pacific at Laguna, California.

182 Pepper Trees, Twilight, Pasadena.

183 At Los Angeles, December.

184 An Allegory of the Power of Love.

185 A Picnic in an Arroyo Seco.

186 The Entrance to Carmelita, Moonlight.

187 Poppies on the Mesa. From my studio window.

188 Mt. San Bernardino in January. From my door, Pasadena.

189 A Child's Head.

190 A Pasadena Twilight.

191 Clouds on the Sierras.

All paintings except those loaned are for sale.

192 Sunset after Rain, San Pasqual.

193 A California Ranch House, Barley Stubble.

194 A Lane of Eucalypti.

195 Sunset. From my east studio window.

196 Yellow Roses.

197 A Pagan Procession.

198 After Rain, Los Robles.

199 Olive.

200 Sunset behind Live-oaks, San Gabriel.

201 A Pupil of Pan.

202 The Music Lesson.

203 Bacchantes Asleep.

204 A Pasadena Lawn.

205 Kate and "Augusta."

206 A Memory of Music.

207 Philosophy and Life.

208 In a Garden by the Sea.

209 The Grasshopper and the Ant.

210 A Yellow Twilight, Pepper Trees.

211 Moonrise behind Eucalypti.

212 Morning Light.

213 Landscape with a Burro.

214 Twilight in Laguna Cañon.

215 The Solemnity of Night.

216 A Lady in XIV. Century Gown.

217 Moonrise.

218 Twilight, looking toward La Canyada.

219 An Allegory.

220 In Kensington Place, Pasadena.

221 A Study.

222 Outside Eden, Moonlight.

223 Two Nude Figures.

224 A Landscape with a Big Tree.

225 A Woman of the World.

226 In Praise of the Calm Sea.

227 A Color Study.

All paintings except those loaned are for sale.

228 Landscape.

229 Silence, Moonrise.

230 The Wooing.

231 Wild Plums from Carmelita.

232 A Girl Reading.

233 Moonrise, Motive at San Gabriel.

234 Dreams.

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